

KYMENLAAKSON AMMATTIKORKEAKOULU

Viestinnän koulutus/ Graafinen suunnittelu

Kristin Ay

Tapahtuman visuaalinen ilme

Case: KOUVOGUE – FASHION IN CONCERT

Opinnäytetyö 2009

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KYMENLAAKSON AMMATTIKORKEAKOULU

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AY, KRISTIN

Tapahtuman visuaalinen ilme

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Työssä tarkastellaan KouVogue- Fashion in Concert -tapahtuman valmistelua, suunnittelua ja toteutusta. Tapahtumassa yhdistyivät muotinäytös live rock -musiikin kanssa. Tapahtuman visuaalisen ilmeen tavoitteena oli saada yleisön huomio, sekä levittää tietoa tapahtumasta.

Työssä esitellään suunnitteluprosessin vaiheet, kuvaillaan julisteiden vaikutusta, sekä selvennetään visuaalisen ilmeen suunnittelussa tehtyjä valintoja. Kampanjan visuaalisen ilmeen värivalinta painottui erityisesti pinkkiin.

Muotinäytösten ja rock-konserttien kampanjamateriaalin värivalintoja, muotoiluelementtejä, tyyliä ja fonttivalintoja analysoitiin. Julisteiden ilmaisukeinoihin tutustuttaessa ilmeni, että suunnittelutyöhön vaikuttavat monet tekijät myös vastaanottajan näkökulmasta. Työssä hyödynnettiin runsaasti kirjoista ja lehdistä kerättyä tietoa värien merkityksestä ja käytöstä, erityisesti pinkin värin osalta.

Saatuja tietoja sovellettiin kampanjan suunnittelussa. Värivalintojen, kokoonpanon, ja visuaalisten elementtien tärkeys korostui. Kampanja toteutettiin menestyksellisesti. KouVogue – Fashion in Concert -tapahtuma järjestettiin Kouvolassa 5 June 2009.

ABSTRACT

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The objective of this thesis was the planning, designing and implementation of the visual campaign for the event KouVogue – Fashion in Concert. This event was planned and organized to combine a fashion show with live rock music. Its accompanying visual concept was created to attract the audience and communicate the information about the event.

The goal of the final thesis was to introduce the steps of the design process, describe the impact of posters and provide reasons for the design choices that have been made. Furthermore the perception and effects of the color pink, which played a major role in this work, were particularized.

Promotional materials of events featuring fashion shows and rock music were analyzed with regard to the visual language such as colors, design elements, style and fonts used. Information on posters was gathered, explaining their meaning and indicating important factors that need to be considered. Books and magazines gave indication of the use, perception and meanings of color, the color pink in particular.

The study of the material revealed the factors that needed to be considered for the design process of a visual campaign. The importance and effects of the color choices, composition and visual elements became obvious and could be applied to the design process. The visual campaign of the event was implemented and regarded as successful.

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1 INTRODUCTION

The idea for this thesis grew out of cooperation with my friend Lisa-Marie Pyykkönen, a fashion-design student at Kymenlaakso University of Applied Science. At the time she was creating a concept to an event combining a fashion show with live rock music, giving young designers and bands the opportunity to showcase their talent. This production was going to be her final thesis and she knew that I was about to start with mine as well. Previously I had designed a logo and business cards for her so she asked me to design the campaign to promote the event. In the beginning I was solely in charge of the visual look, but after a couple of meetings it turned out that we were acting as a team, both being the producers of the event. The visual campaign was my main responsibility and focus but in addition to that, I was equally involved in the planning process and the organization of the event. It was named ‘KouVogue – Fashion in Concert,’ and took place on 5 June 2009 at Hallituskatu 11, Kouvola.

Aside from the actual thesis requirement, my driving motivation for this undertaking was to bring this new concept to Kouvola region and integrate it into an event with the potential of establishing it as a recurrent cultural event. Another motivating factor was the challenge of realizing a project of such dimension.

At the time of the planning of the visual design, the details of the concept itself for the event were still in the planning process. Therefore, the concept and the design were adjustable to each other. The development of this visual concept follows these four steps: research, planning, design and implementation. Due to the nature of these kinds of projects, each step overlapped in some way.

In this paper, I will explain the background and the planning process of the event and proceed to cover the details describing the steps of the realization of this visual concept. I will provide reasons for the design choices I made, as well as describe my approaches and techniques to create the desired visual appearance. The nature and impact of posters will be discussed and one focus will be on the color choices of this work. I will particularize the perception and effects of the color pink, which plays a major role in this visual design.

2 STARTING BASIS AND BACKGROUNDS

2.1 Starting Basis

In February 2009 Lisa-Marie Pyykkönen and I decided to do our final thesis in collaboration. We started the planning process in the beginning of March. Since we intended to graduate the same year we wanted the event to take place during the summer. Another reason to arrange it for the summer months was a bi-annually organized fashion show, the Night of Fashion, taking place in Kouvola during spring and autumn each year as well as the probability of warm temperatures.

The starting basis of this project was Lisa Marie Pyykkönen's basic concept of an event that combines a fashion show with live rock music. The fashion show intended to showcase young designer's clothing and accessories to live music of young local bands giving them a stage to be seen and heard.

Later in the process of planning the evening's program, we included an extra act for the intermission of the main show that featured a modern dance performance by two of our friends and models. There was also an opportunity for the audience to purchase young designer's accessories during the intermission.

Building on the existing concept, we started to define it more thoroughly regarding the music choices, schedules and meetings, time and possible locations. After looking at various places around town, balancing pros and cons and considering affordability, we decided on 'Brankkari,' a multipurpose hall in the center of Kouvola. We searched for bands and negotiated compensation and payment with the ones that we had short-listed. We also casted models and contacted designers to provide them an opportunity to show their latest creations.

For the purpose of funding the event, we included clothing from local stores in the show in exchange for some sponsoring. Furthermore, we approached various companies as sponsors that would supply us with capital, materials and various services such as hairstyling and make-up, sound and lighting systems, decoration material and newspaper ads. In exchange for their support, we would mention their name or company's logo on our publications and the names would appear at the event, projected onto the walls.

Taking into account various factors such as other events taking place, study periods and the possible times available at our chosen location, we set the date of the event to 5 June 2009. This did not leave us much time to organize and realize our plans, so in order to stay on schedule we divided certain tasks and would keep each other up-to-date on the state of affairs almost daily over the phone. Both of us were involved in finding sponsors, contacting live bands, recruiting models and assistants for the event as well as applying for permits and hiring security personnel. Lisa-Marie was in charge of controlling the financial issues and coordinated the fashion side of the event. I was responsible for the visual appearance of the marketing materials as well as the decorations for the event. We met weekly to look at possible versions of the design, discuss our agenda and clarify unclear matters. At least once a month we met with our supervising teachers to present and discuss ideas, and also to receive guidance.

2.2 Background of the Location

With almost 90 000 inhabitants, the city of Kouvola in Kymenlaakso area in Southern Finland is the 10th largest city in Finland. It was established on 1 January 2009, by merging six neighboring municipalities (Kouvola info, 2009). Despite the expanding city area, the amount of people living in the area of the old city of Kouvola is around 30 000 people, similar to the population before this merging took place (Asukaslu-kutiedot kuukaussittain, 2008). Compared to other cities of the same size such as Kuopio, Lappeenranta and Pori, the number of cultural events held in Kouvola is limited, as suggested by their online event calendars (Kouvolan Tapahtumakalenteri, 2009; Kuopion Alueen Tapahtumakalenteri, 2009; Lappeenranta Tapahtumakalenteri, 2009; Porin Tapahtumakalenteri, 2009).

2.3 The Purpose of the Event and Its Visual Concept

The only event in Kouvola that evolves around a fashion theme is the Night of Fashion which is organized bi-annually and consists of various shows that are held throughout the city. According to the city's online event calendar (Kouvolan Tapahtumakalenteri, 2009), many of the concerts taking place in the city and its surroundings are classical. Therefore, the goal of KouVogue itself was to offer an alternative by introducing a new concept - an international event combining a fashion show with rock music. Another aim was to potentially establish this concept to make it an annual event that people would associate with the city of Kouvola.

The objective of the campaign and its visual concept was to promote and announce the event and attract audience. As this event was based on a concept that was new to the area, we needed to introduce it and stimulate people's curiosity. Therefore the visual language needed to reflect the fusion of rock music and fashion. We also wanted to bring people's attention to budding young designers and artists and to celebrate local talent.

2.4 Target Audience

The campaign of the event was aimed at those who are interested in cultural events and want to experience all kinds of events, especially ones related to rock music and fashion. We did not want to narrow down our target group in order to include everyone. As we had a wide variety of clothes to be shown on the catwalk from young designers' extraordinary garments to clothing from local stores, our intention was to address a broad audience.

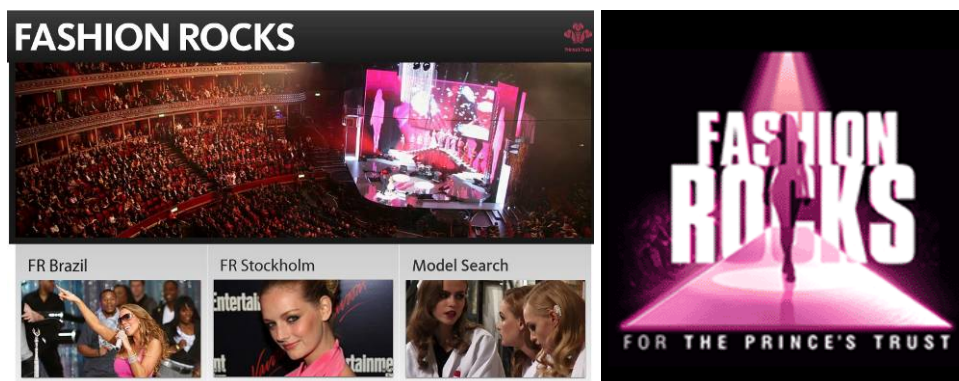
Our audience would generally be interested in clothing, accessories and styling. They are trendy, fashion-conscious and like to get a flavor of unique, extraordinary garments and are especially curious about what their local stores and designers have to offer. These would be people from Kymenlaakso area, who are open to fresh ideas and new experiences. They might be familiar with the bands and are interested in seeing a band from Kouvola accompanying the local stores' and designers' garments runway show on the stage.

3 RESEARCH

3.1 Study of Events with Similar Concepts which Combine Fashion Shows with Live Music

The study I did mostly consisted of looking at websites of events with similar concepts. I tried to find information on their approaches and was especially interested in their use of visual language, the visual elements and usage of color. The events that I came across included 'Fashion Rocks,' 'Fashion Meets Music,' 'Rock the Runway' and other events such as 'That's so haute' and 'MUSIC.LOVES/fashion.' Each of these events differ from each other in size, location and popularity, therefore providing a broad spectrum of styles and approaches.

The biggest and most well known event is ‘Fashion Rocks,’ which acts as an international charity fundraiser featuring the world’s leading fashion houses’ and top designers’ fashion that is presented to live performances by popular music acts. The proceeds of the events are contributed to organizations such as The Prince’s Trust, Elton John AIDS Foundation and Stand up to Cancer. Their very first event took place in the Royal Albert Hall, London, in 2003. Since then, it has been staged almost every year mostly in London but also in other places, such as Monte Carlo, New York and Rio de Janeiro (Fashion Rocks). The visual language of the event includes a bold font in capital letters and a high color contrast by using bright pink, combined with black and white. This color combination is integrated into the visual campaigns, logos, website and can also be found as a design element on stage as projections and lighting (Image 1a). One visual element used in the logo is the image of a model walking on a catwalk with an audience around it (Image 1b). This silhouette shape also appears in combination with other shapes and lighting effects as a background picture of the show. The overall visual appearance is very stylish, feminine and glossy. The logo and images have a high recognition value.



Images 1a and b: Visual appearance of Fashion Rocks; screenshot of official website and logo

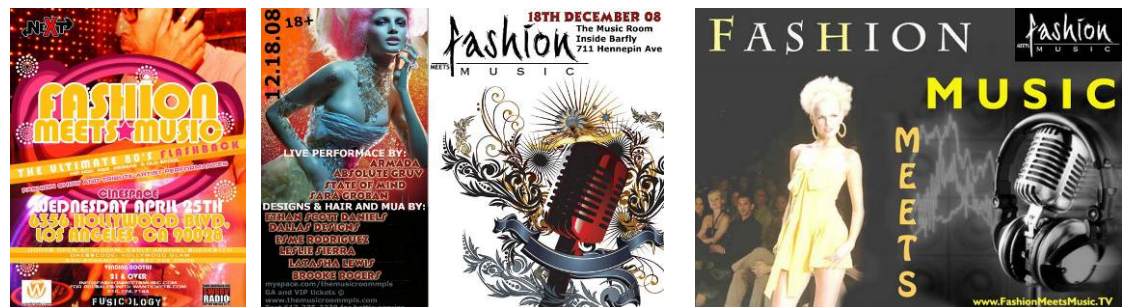
‘Fashion meets Music’ is an organization that produces various events, including fashion shows, combined with rock music among other things. The events are organized worldwide in places such as London and Dubai (Fashion meets Music). Even though the events are organized under the name ‘Fashion meets Music,’ the organization’s logo is not used consistently when it appears on promotional materials. In all the versions I found, the logo is made of the words ‘Fashion meets Music.’ In one version, the words are spread over three lines in a bold serif font of capital letters, filled with different gradients (Image 2a). Another version I found features the name on two lines, using different fonts and styles for each word (Image 2b). The only visual ele-

ments that remain consistent in both versions is the letter ‘a,’ which was replaced by a man’s black torso, wearing suspenders and the letter ‘I,’ which was replaced by a microphone. A third version I found is a brush font for the word fashion, which stands on a line above of the words ‘meets music.’ (Image 2c)



Images 2a, b and c: Fashion meets Music, three different versions of the logo

The visuals of the fashion shows’ concepts differ quite a lot from each other. The events seem not to have anything in common except for the names. In these publications, bold fonts, bright colors and high contrast are common techniques used. The images range from microphones, over ornamental lines and shapes to models on the catwalk (Image 3a, b and c). Regarding all these different promotional materials, the styles waver between simple, dull or just too much, and stylish, bold and colorful. In cases where visual codes are inconsistent and appear to be random, it might be due to the different nature and type of the events, ranging from urban fashion to haute couture.



Images 3a, b and c: Various promotional materials from Fashion meets Music

There are numerous events which are called Rock the Runways, some of them small and non-recurrent, others bigger and recurrent. I focused on two of them in my research. One, with a concept similar to ours, takes place in Portland, Oregon. Having started in 2004, it was hosted for the fourth time in August 2009 and features clothing by Portland designers, live bands and acts such as a martial arts exhibition, ‘hands-on hair and make-up seminars’ and a laser show on the runway (Rock The Runways v4.0! 2009) The event’s campaigns included posters, flyers and a MySpace website. The visual language is mostly used consistently, including guitars, models and stars as

design elements, combined with bright colors, mostly hot pink, rays of light and a bold western font. (Image 4)



Image 4: Poster and online presentation of Rock the Runways, Portland

The other event named Rock the Runway is an event organized by the Art Institute of California – Orange County. This fashion show serves as a design competition, giving fashion design students of the Art Institute of California the chance of winning \$2000 worth of tuition (Rock the Runway). Other than the event's website featuring the logo and photos of the event, I could not find any promotional material such as posters or flyers colloquial. The logo consists of a black and white emblem, with the event's name and its initials, put onto a pair of black wings and ornamental lines. Above the blazon is a crown, giving the logo the look of a royal coat of arms. The rest of the website is kept very light and simple, featuring pictures of a model holding a guitar as well as a gallery of the event. (Image 5)



Image 5: Website with logo of Rock the Runway of the Art Institute of California

The other events underpin my findings of visual elements from the previously mentioned ones. The posters of events such as 'That's so haute' and 'MU-SIC.LOVES/fashion' use elements such as models, clothing and accessories, guitars, stars and ornamental shapes. Bright colors in contrast with black and white as well as decorative and bold fonts can be found in many of these promotional materials.

3.2 Study of Visual Elements in Connection with Rock Music

In order to get an overview of the visual language of rock music, I had a look at websites and various books featuring posters and other visual material such as LP and CD covers and flyers. The book ‘The Art of Rock’ by Paul Grushkin (Grushkin 1987) provided a broad overview of rock posters from a period of over 30 years of rock, with over 1500 artworks for rock music, leaving quite an impression.

The most apparent element is the use of lettering. Any kind of imaginable type, from handwriting, serif and sans serifs in bold over black letters with decoration and ornaments to bold bubbly fonts are featured. In many cases the writing is distorted and wavy, forming all kinds of clusters and shapes. Sometimes the type is disfigured to such an extent that it is barely possible to read the information about the event anymore, as for example in posters by one of the first regular poster artists Wes Wilson (Images 6a, b and c). The famous rock concert promoter Bill Graham had arguments with the artist, trying to make him understand that he could not have ‘total artistic freedom to do these posters’ because their main purpose was to communicate the information about concerts (Grushkin 1986: 73). According to Adrian Shaughnessy, this visual language was a message to the ‘straight world’ saying: ‘if you can’t read this it’s not for you, anyway’ (Shaughnessy 1999: 11).



Images 6a, b and c: Poster artwork with distorted lettering

Most of the promotional materials such as posters or ads for rock music have a certain appearance of grunge and trashiness. This kind of destroyed look, with torn and eroded elements, gives an overall ‘raw’ feel of rock music and a hint about the experience itself. In many posters and books I also found a ray or a laser beam in the background (Images 7a, b, c and d). There are almost no limitations regarding the visual elements used in rock music posters. From child-like drawings, documentary photos

and comics to abstract signs and shapes, anything can be found, featuring topics that range from aggression, violence, sex and eroticism to humor and comedy.



Images 7a, b, c and d: Various posters with rays or a beam as visual element

‘Electric, outrageous, erotic, blatant, rebellious, vital. The adjectives that describe rock music also apply to the artwork created to celebrate and sell it’ is what it says on the blurb of the book ‘The Art of Rock.’ (Grushkin 1986)

4 DESIGN

4.1 General Appearance

Deciding the right style for the overall visual appearance of the event depended significantly on the music that we were going to have in our event. The appearance of the whole campaign was supposed to be modern and catchy, combining the elements of fashion and rock music. I wanted to integrate a fashion model in order to have a realistic touch that people could relate to, imagining models walking down a catwalk. From the start of the design phase, I had the idea of musical notes forming the shape of a dress. In order to combine the aspects of fashion with rock music, I wanted to incorporate both music and clothing into one visual element linking them together but still providing space to see them apart from each other.

To connect with both rock and young fashion, the poster needed a background which was a bit grungy and had a connection to music. We also wanted it to be colorful and stylish, to attract attention.

4.2 Logo

4.2.1 Coming up with a Name

Starting out, we knew that our event needed a name that would be easily recognizable and extraordinary, most likely a word in English as we intended it to be an international project. It needed to be simple, memorable and understood regardless of the audience's mother tongue. A connection to the city's name Kouvola was preferable. The idea was to market this event as a cultural event in Kouvola region, which could be continued and gain reputation over the years. Some early ideas included such names as 'Kouture,' 'Kouvision' and 'Koustyle.'

Intending to tie it to the newly formed municipality 'Uusi Kouvola,' which means 'New Kouvola,' we tried other versions of possible names adding the word 'new' or the Finnish word for it 'uusi.' Yet another alternative was the use of the letter 'K' as it stands for Kouvola but also for Kymenlaakso area, which would mean that the event could be seen as a cultural event for the whole region. Difficulties lay in the fact that we wanted to display both the elements of the event in the name, the musical aspect, which was a rock concert, as well as the fashion show. In the end, we decided on the name 'KouVogue.' The first syllable immediately suggests the affiliation to the location of the event. The second part of the name is English, as well as French, for fashion and also recognizable as the international fashion magazine Vogue. Even though it bears the risk of being understood as 'haute couture,' the affiliation to the well-known magazine helps to attain the association to fashion, even without the understanding of the word itself.

But the word KouVogue alone did not indicate the musical side of the event but only points to fashion. Therefore we decided to add a slogan following the name to give more insight into the nature of event. I came up with the slogan 'Fashion in concert,' which reveals the needed information about the musical aspect of the show. Even though the word concert itself could be understood as classical music, the phrase 'in concert' is often used in pop and rock music for live concerts or live recordings

4.2.2 Font / calligraphy

Having decided on the name, I searched through typefaces and tried a variety of different fonts for the lettering, ranging from Venetian Renaissance Serifs to Sans Serifs, paying particular attention to the capital letter ‘K’ and ‘V’ as they played a prominent role in the design. One approach was trying to tie the name to the visual appearance of the fashion magazine Vogue (Image 8). But the experiments with different styles of the Bodoni font family (Image 9) showed that the outcome was too influenced by the famous magazine and therefore implied too much of ‘haute couture,’ high fashion. We were going to present fashion from local stores and designers; therefore, the overall style needed to be less elegant and give more of a rock feel. Other attempts at finding the right font for the title included the usage of the fonts Cipher and CM, but although these fonts did not give the connection to the high fashion magazine anymore, they made the word letter appear too tidy and serious.



Image 8: Logo of fashion magazine Vogue



Image 9: KouVogue in Bodoni XT and Capital letters

One font I liked was a font called ‘Bleeding Cowboys,’ which I found on dafont.com. This western-inspired font has an eroded look with decorated serifs and splashes, which give a feel of grunge. I especially liked the long, serif of the small letter g, which would underline the first part of the word KouVogue (Image 10). I considered using this particular font, but some of the letters that would appear in the logo did not appeal to me. For instance the lower case character ‘n’ and the lower case character ‘t’ had serifs which were decorated in a way that would not suit the line Fashion in Concert. Instead of changing the existent font to suit my needs, I decided to create my own writing that would include all the aspects which appealed to me, adding and changing details to my liking.

KouVogue

Fashion in Concert

Image 10: Name in font Bleeding Cowboys

In order to achieve a unique, organic style with a bit of imperfection which would further compliment the rock music as well as the fashion, I decided to use calligraphy.

The use of a broad metal nib in a slight angle bases the writing on the Venetian type, a dynamic form principle with warm characteristics, to which I added some stroke width contrast (Kupferschmied: 29-30). By using Chinese ink on rough paper, I achieved a nicely torn and uneven feel. Due to the serifs and the big differences in stroke width the outcome had a classic look, but at the same time, the unevenness and erosion gave it a modern feel with a hint of rock.

The lower case character ‘g’ of the font Bleeding Cowboys inspired me to experiment with the decoration of that particular letter and I created a few variations of it. After scanning the images, adjusting them in size and thickness to match each other, I did some corrections on the details. Then I tried the variations of the lower case ‘g’ and decided on a long serif, a smooth bow to the left, which gives the sign a feel of movement and energy (Image 11). It also acts like an underlining of the previous letters, which puts an emphasis to the name and adds recognition value.



Image 11: Lettering of KouVogue

Then I experimented with different colors against different variations of the background and the dress. Since I wanted the background to be bright and colorful, I decided on black with a yellow layer, displaced to the lower right underneath it as the final version. I scaled the slogan Fashion in Concert to be smaller than the KouVogue

and placed it underneath the syllable Vogue (Image 12). It is connected to the name by the decorating serif, which ties the two lines together.



Image 12: Lettering of the complete name in the final version

4.3 Visual Elements

Images and signs offer more diversity of expressing semantic and symbolic elements than verbal language and its signs (Favre 1979: 12). Illustrations and symbols do not need to be explained. The message can be recognized instantly and can mostly be innately understood cross-culturally, eliminating misunderstandings arising because of language barriers. (Triedman 2002: 93)

A sketchbook acts as a tool for capturing the designing that takes place mostly in the head (Cohen 2006: 80). As for me, this design process began with sketching. I scribbled the ideas and images, which had formed in my mind as soon as I got to know about the project. I started out with small pencil sketches, putting anything that came to my mind onto paper. The topics of fashion and music immediately suggested the idea of combining these two themes in one illustration.

The fashion model acted as the main visual elements of the design. I wanted the figure to stand in a proud, posing position, giving the immediate feeling of a catwalk. In the book *Fashion Illustrations*, I had found an illustration in black and white that had the style and posture I liked, so I based my sketches on it (Dawber 2007: 56). In the beginning, I tried variations of a painted version, but noticed that this would be too abstract (Image 13). In order to add some realism, I decided to base the illustration on a photograph. As I had an exact vision of how I wanted the figure to stand and to have as much influence on the outcome as possible, I intended to take the pictures myself. But due to the tight schedule, I could not find anybody volunteer to act as the model. So I stood in myself, having someone else take the pictures. After choosing the best image, I isolated it from the background and experimented with applying different ef-

fects on it, so that I could not be recognized as the model. In the end, I settled on a version that I had created in Illustrator, a stylized vector graphic in black and white. This created enough realism to the image, but abstracted it enough to act as a symbol. It also complimented the idea I had of musical notes and symbols forming an abstract dress. Clustered into the shape of the dress, the notes would appear to be coming out of it, growing and taking over the whole poster. Connecting these visual elements would achieve a symbiosis of fashion and music. Although musical notation is a system that needs to be learned, the signs of notes and other musical symbols immediately indicate music in general.



Image 13: Painted Version of the Model.

I searched for brushes or symbols of musical notes on the internet, but none of the ones I found corresponded to my ideas or were of good enough quality. So I started drawing my own shapes of musical symbols in Adobe Illustrator. These I imported into Adobe Photoshop, where I converted them to brushes. This gave me the possibility of applying them onto layers in various formations forming the model's dress.

I tried different variations of the dress, in matters of colors, shapes and sizes and showed these versions to various people, asking for feedback on the appearance of the visual concept. Their responses made me realize that the idea of rock music was not yet apparent. Instead, many considered it as a classical music event. This was due to the musical notations, which are often used to suggest classical music and to the model's hairstyle which was not modern enough. So far I had aligned the notes in their straight, upright position, exactly how they would appear on staves (Image 14). In order to achieve the atmosphere of rock music, I decided to change the figure's hairstyle and arrange the musical notes pointing randomly towards all directions

(Image 15). By doing this, a more dynamic design evolved and created the idea of music that is not played from note sheets but is seemingly more uncontrolled. To enhance this effect, I put a mask layer on top of them, randomly erasing parts of the notes. After experimenting with different colors on various backgrounds, I settled on black, yellow and white for the dress, overlapping each other and therefore adding to the messiness.



Image 14: Photographed model with classical look



Image 15: Abstracted figure with changes made to the hair and the dress

4.4 Layout

The layout of the visual appearance was dependent on materials, printing and the end products of the campaign. The main focus was laid on the poster for the event. Lisa-Marie Pyykkönen and me chose the size of the poster to be A3, not only for the reason of affordability, but also because of limited available spaces. The posters were going to be put up in local supermarkets, libraries and store windows. Therefore the options were either a basic DIN format in portrait or landscape. That way we could avoid having to adjust the final outcome by cutting, which would require much more work. So I chose the layout to be based on DIN A portrait format giving enough room for the model standing upright in the focal area. This also leaves enough space to have a separate border underneath the main visuals for the sponsor's logos.

Cohen and Anderson describe composition as 'the arrangement of visual elements to communicate intention (Cohen & Anderson 2006: 27).' My intention was to communicate the message by giving the main visual elements enough importance to attract attention and be understood instantly. Experimenting with different positions of the model and the logo, I tried out different ways to place the figure into the focus. For example I placed it prominently in the upper part of the poster, featuring the title on

top of the dress or below (Image 16). In that position it was towering and the viewer's eyes would be drawn to the lower end of the poster. I wanted both, the model and the logo to be equally important and catch the viewer's eyes. This was accomplished by placing the logo above the figure where it would be prominent and the viewer's eye would be drawn towards the face and the lettering. This also gave more space to see the dress, the activity of the notes and their dynamics. (Image 17)



Image 16: Version with logo at the bottom



Image 17: Version with logo above the model

After positioning the main elements, I placed the information of the event aligned to the right side of the poster. This balanced the composition and the model that was placed on the left side was facing into the poster and towards the direction of the text. The logos of our sponsors were placed to the lower end of the poster on a white background, where they appeared more separated from the image and integrated with the white frame.

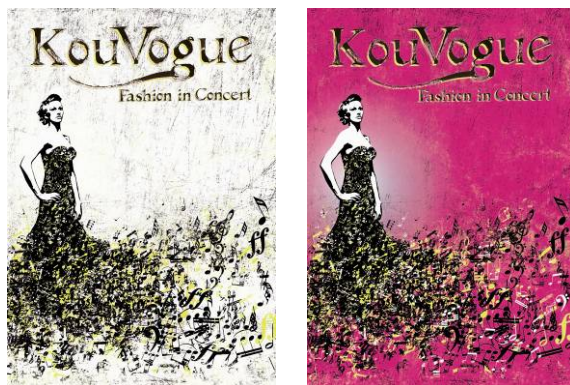
4.5 Background

During the design of the dress, I tried out different colored versions of it on backgrounds ranging from plain white with black squares, solid colors and gradients, to images of audience and a catwalk (Images 18a, b and c). I experimented with different elements, trying to reflect a grungy style which would complement rock music.



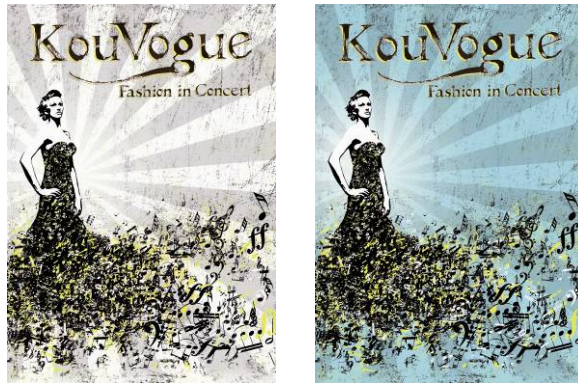
Images 18a, b and c: Examples of variations of the background

The findings from the study of rock music posters provided enough reason to try an eroded background. Based on a structured photograph, I created a new brush in Photoshop, which I would use to erase parts of the existing background. This gave a rough and grungy feel, adding some imperfection and an edge. (Images 19a and b)



Images 19a and b: New versions of the background with eroded look

A background which is abstract or representational can suggest information of the illustration's context; for example, tell about the social background or indicate a story (Lafuente 2008: 28). I found rock music posters, as well as some fashion show posters, using a ray. I created a similar beam of light in order to see how it would influence the overall appearance of the poster. The ray in the background of the poster allows the figure to stand in the spotlight, which indicates her being a model bringing more focus and attention to the woman (Images 20a and b). The clothing in the foreground as well as coloring the background rather than the model intensify this. The contrast between these two can draw the viewer's attention to the model and clothing. (Lafuente 2008: 166)



Images 20a and b: Versions of the background with a ray

4.6 Color Choices

Color is the key medium to gaining the viewer's attention in our increasingly busy and blustering world. It evokes emotions, feelings and associations that depend on personal experience and are influenced by sociological, historical, political, geographical and psychological factors (Triedman 2002: 125). Some colors even have a physical effect – for example the color red, which increases the heart rate (Triedman 2002: 11). The so-called baker-miller-pink, a particular shade of pink, is found to decrease aggression, bring stress relief, and even act as a natural appetite suppressant (Baker-Miller Pink 2005).

People around the world perceive color differently. Traditions and customs can influence the meaning and perceptions of color (Karg 2003: 14). For example, in Western cultures white is the symbol of purity and it is traditional to wear a white wedding dress whereas in India that would mean bad luck for the bride (Hintsanen 2000).

When talking about colors, one of the biggest problems is to name them correctly. What makes it difficult is the fact that names and synonyms for each color differ between cultures and countries (Sloane 1989: 5). Even in one and the same language, people use different color names that mean different sensations and also perceive them differently (Arnheim 1974: 331). One color might have many names, as for example in German, the color red has nearly 100 known terms for different nuances (Heller 1989: 16). Color names may have their origins from the method of how it was produced in early times such as purple, which comes from the Latin word 'purpura,' a fish, whose excrement was used to make Tyria purple dye (Sloane 1989: 5). Other colors are derived from object names that serve as a good example of that particular

color. Quite often the names of colors are borrowed from other languages, where they might have different meanings than in the original tongue. (Sloane 1989: 4-5)

The color choice for this thesis is pink and will therefore be described and taken into consideration in more detail.

The word pink etymologically derives from a pale, rose colored carnation. The Dutch term for the flower is 'Pinck Oogen,' which means half-closed eyes or also small eyes (Online etymology dictionary). Pink is also the word for the little finger (Uitmundend), which similarly is known as the pinky in English.

In English, the word pink is most commonly used for a light and soft color that some might consider baby pink or rose, which in the German language would be 'Rosa.' However the color with the German word 'pink', would in English be referred to as 'hot pink' or 'shocking-pink', a loud and bright shade of magenta. The phrase shocking-pink was first invented by the Italian Surrealist fashion designer Elsa Schiaparelli 1890-1973 (Woods 2003). The story goes that a 17.27 ct pink diamond, called the Tête de Belier, owned by one of Schiaparelli's clients, was the inspiration for the box of her first perfume, named 'Shocking.' The packaging for the fragrance as well as its bottle design was created by Leonor Fini by order of the fashion designer (Sawaya 2009). Emotion is brought to the color by that name. The phrase 'shocking pink' stands for a screaming, vibrant, dangerous shade of pink, which lost the word 'shocking' on its way into the German language. As my mother tongue is German, to me the color pink means exactly the kind of intense and screaming color that in English would be referred to as hot pink or shocking pink.

The color pink is difficult to define. Some people consider it to be a shade of red others refer to it as the German 'Rosa,' having qualities of both colors, depending on the shade. Also in Eva Heller's book 'Wie Farben wirken,' the color pink is not mentioned and analyzed separately, instead it appears both in chapters of 'red' and of 'rosa' (Heller 1989: 49, 113). Attributes that are known for the color pink range from femininity, eroticism and sexuality to strength, heat and energy. Red and therefore shades of pink are the colors of all passions, from love to hate, all emotions that stir somebody's blood are connected with it (Heller 1989: 53). Already in 1810 Goethe referred to it as 'the highest of all color appearances' (Matthaei 1971: 55).

In order to specify an exact color, it is best to define it in a fixed term or system, such as CMYK for print or RGB for screen.

During the process, I experimented with many different colors, their variations and combinations for the background, the logo as well as the dress (Images 21a, b, c and d). In order to appeal to the main target group and attract the attention from passers-by, I wanted the color world to be one of power, energy and vitality. The color pink had exactly the qualities that I was looking for, being catchy, powerful and stylish. It attracts the viewer's attention. Also in connection to fashion, it plays a major role. In magazines and catalogues pink can be found in clothing, accessories and cosmetics. Also in the book *Fashion Illustration techniques*, I found a frequent usage of the color pink (Lafuente 2008).



Images 21a, b, c and d: Variations of color combinations

After showing drafts to various people including my supervising teacher, the feedback I received confirmed my opinion that the color pink was the best choice for this visual concept. The values of the pink I chose are in CMYK C=2 M=96 Y=8 K=0 and in RGB R=225 G=0 B=121. It is a screaming and vibrant signal color that I combined with black, white and yellow for the dress. This color combination can be described as vivid and characteristic, 'making people stand up and take notice' (Kumagai 1985: 35).

5 PROMOTIONAL MATERIALS

5.1 Poster

According to the curator Charles Newton, posters can be perceived as seductive or repellent, depending on the mood of the viewer. By blending fantasy and reality they mirror the mixed emotions that people feel about the modern world,. Posters have become an integral part of our surroundings. They enrich our everyday life by beautifying our surroundings. Our ever-changing landscape could not be imagined without them anymore (Timmers 2003: 242). ‘Imagine the shock and vital drain of a city without any graphic content,’ comments Christian Larsen, Curator at the Museum of Modern Art in New York (Pedersen2008: 9).

One of the most acclaimed Art Directors in the UK and founding partner of the international advertising agency TBWA, John Hegarty states that ‘it is in the power of the poster’s creator to have the poster create an impact. They need to gain the attention of passers-by, who are hit by thousands of images, such as a red bus, colorful cars and shop windows, his so-called ‘visual clutter’ (Timmers 2003: 230). In the book ‘Information Graphics and visual clues,’ Ronnie Lipton refers to posters as ‘wallflowers’ that are ‘yet forced to speak up for themselves.’ He says that posters need to be able to communicate the message to an audience who ‘won’t slow down, but get the message on the fly’ (Lipton 2004: 26). The most important criterion of a poster is the emotional impact. ‘If an alluring image fails to make a passer-by stop to take a better look, then the information will not be read and the product is no more than ink on dead trees,’ states the International President of the Alliance Graphique Internationale, Jelle van der Toorn Vrijthoff. (Jong, Burger and Both 2008: 6)

The various distances which a poster is viewed from must also be considered during the design process (Foster 2006: 30). In order to still be readable from afar, the amount of text should be limited and in a font size large enough to communicate its message. The main information about the event such as date, time and location need to stand out but at the same time not be too dominant over the illustration. For reasons of readability as well as to complement the logo, I chose the sans serif Franklin Gothic

using a bold style in white with black outlines, to make it stand out against a colorful background.

To French designer Francois Caspar, ‘the poster is a synthesis of graphic design competencies: conceptualization, typography, layout, and personal expression. This expression must enrich the information, without damaging it, to amplify its impact’ (Foster 2006: 14). In resemblance to that, the visual concept was built up. The concept was then put into a layout, adding logo, typography and the chosen visual elements, which reflected my personal expression.

Small sized posters which are full of contrast are more likely to be able to stand out from their rival periphery competing with other posters for the attention of the audience walking by. A white all-around contour edge known from street signs distinguishes them from the backgrounds of their position. This also helps small size posters to disengage from their often crowded backgrounds (Mangers 2001: 9). Due to our tight budget, we had decided to print the posters on the normal desktop printers at school. Therefore I did not need to consider adding a white all-around contour edge, as the prints were going to have the standard borders by which the school’s printer is limited.

Upon reviewing the printed examples, we decided to print our posters on paper size SRA3 measuring 450mm x 320mm, slightly larger than A3 420mm x 297, which resulted in an even larger contour edge. It also gave more space to place the logos slightly farther from each other without having to reduce the size of the main image.

5.2 Other Promotions Including Newspaper Ads, Invitations, Programs and Tickets

We had decided to lay the main focus of the visual concept on the poster. This was due to the tight schedule and limited resources. But I had to take into consideration that for promotional materials such as ads, invitations and flyers, the physical context is different from that of posters. People hold them in their hands and are looking at them from an arm’s length (Lipton 2004: 26). The layout itself was created in a way best suited for a poster but to be applicable to all the other promotional materials such as flyers, invitations and tickets as well. To adapt it to this different context, I changed font sizes and added some text to advertise the dance performance and the MySpace website that we had created for the event.

When creating a newspaper ad, one important factor is that a person reading the paper is not necessarily motivated to look at ads. Instead, he or she most likely intends to see everything but the ad. Furthermore, the ad is surrounded by other ads and articles competing for the attention of the reader (Lipton 2004: 26). Therefore an ad needs to gain the attention of the reader by distinguishing itself from other ads. The bright color pink that I chose would help to make the design stand out among neighboring ads and texts.

According to Jelle van der Toorn Vrijthoff 'the importance of the poster for announcing events or new products has waned substantially and will continue to do so' (Jong, Burger & Both 2008, 6). Taking into consideration the fact that the new technology is faster and more up-to-date than the poster, we created a MySpace website and a Facebook group for the event to accompany the campaign. We uploaded and integrated the visual concept and invited people virtually to our event. That way we had a wider reach and were able to adapt it up to the very last moment. Announcing events and inviting people to them on Facebook features the possibility to see who is going to take part in the event.

In addition to sending invitations on Facebook, we also planned to send paper versions of it to our sponsors, including free entry tickets to the show. Other materials that we made included the tickets and backstage passes. These were all based on the existing layout, scaled down and slightly changed. We printed, cut and folded these at the University of Applied Sciences and at home in order to save money.

The program of the night could only be printed on the day of the event itself because the order in which fashion was going to be presented was decided only short before the show. Also the lineup of the models was changed the night before the event. At the same time, we were busy to get everything set up at the location and I did not have much time for designing the layout. As a consequence, the program was very simple, featuring the image of the poster on the cover. The spread contained information of the night's program and the names of stores, designers, bands, models and helpers. I printed and folded them on the day of the event with not much time left before the show.

6 APPLYING THE VISUAL CONCEPT TO THE LOCATION

The location where the event took place was a small multifunctional hall in Hallituskatu 11, Kouvola, called Brankkari. This room with walls and ceilings painted in a mint green is used for different kinds of events and celebrations. By covering and decorating the walls and surfaces, we wanted to establish an atmosphere suitable for our event. We purchased a large amount of black fabric to blanket the mint-colored walls. For the decorations, we decided to pick up on the idea of the visual concept, spreading notes made of pink, yellow and white cardboard to cover the black fabric surfaces in random formations.

To gain the attention of passers-by during the days before the event, I decided to make a poster for the outside wall, facing towards the street. As paper would not have withstood any wind or rain, fabric was the choice of material for this outside poster. To achieve the size of 2,30 m x 4,10 m, three white bed sheets were sewn together. The image of the poster was then projected onto the fabric we had pinned onto a wall after which we drew the outlines of the letters and the shape of the model with a pencil. I then painted the logo and the figure with black fabric color that would be waterproof after having been heated.

Parts of the equipment for the lighting were available at the premises. The lights permanently installed were adjustable spotlights and moveable disco lights. In addition, we organized additional sets of lamps in order to give more lighting to the models and bands to establish a powerful and energetic atmosphere. These were also needed for the dance performance, which took place during the break and needed flexibility with lighting.

I had asked a fellow student to create a spot, including the sponsor's logos as well as some illustration, to be projected and looped onto the inside wall of the location. We attached white sheets to the wall, to act as the background for the projection and had the spot run from a beamer throughout the event.

7 EVALUATION OF THE FINAL OUTCOME

Organizing, planning and designing KouVogue – Fashion in Concert and its visual campaign was an exciting and fulfilling experience. Starting in March and setting the date of the event for June left us with a very tight schedule and little scope for contingencies. Due to the time limit, the concept was emphasized on the poster and had to be planned in a way that was applicable to the other promotional materials. Had it not been for that limitation, I might have spent more time and given more thought to details and experimented more. On the other hand, this proved to be a challenge which I was eager to face, giving me the opportunity to be creative and work within my means. Considering the conditions of real working life with tight timeframes and sharp deadlines, it was good practice to be able to meet deadlines and work under pressure, actively organizing an event of such scope. After seeing how this event run for the first time, I know what to expect and how to cope with occurring difficulties.

Technical problems when working with Photoshop, Illustrator and InDesign programs, as well as printing, slowed down the workflow significantly. However, that also brought many learning opportunities, further developing my skills such as problem solving, technological communication and networking with designers and sponsors. I learned what I am capable of.

Receiving public feedback proved to be helpful and placed me in the position of regarding the concept from the audiences' point of view.

The final outcome of the visual concept for the event was a selection of promotional material. The poster was placed throughout the city several weeks prior to the event, along with the release of all the other promotional material. In retrospection, I would have done things slightly differently, such as been more organized and searched for sources like brushes and symbols in order to save time. Overall, I am very satisfied with the visual campaign and the event, which resulted in an exciting and successful evening for both the audience and the contributors and will be remembered as a felicitous event.

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Image 1b: Fashion Rocks logo, Available: <http://www.channel4.com/entertainment/tv/microsites/F/fashionrocks/index.html> [18 October 2009]

Image 2a: Fashion meets Music logo, Available: <http://www.fashionmeetsmusic.com/> [12 October 2009]

Image 2b: Fashion meets Music logo, Available: <http://www.fashionmeetsmusic.com/> [12 October 2009]

Image 2c: Fashion meets Music logo, Available: fashionmeetsmusic.blogspot.com/
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Image 3a: Fashion meets Music poster, Available: fashionmeetsmusic.blogspot.com/
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Image 3b: Fashion meets Music poster, Available: www.myspace.com/thenewwrinkle
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Image 3c: Fashion meets Music ad, Available: fashionmeetsmusic.blogspot.com/ [13
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Image 4: Poster and online presentation of Rock the Runways, Available:
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Image 5: Website with logo of Rock the Runway (Art Institute of California), Avail-
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Image 6a: Artist: Bonnie MacLean, Grushkin, P. 1987, 122. The Art of Rock. New
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Image 6b: Artist: Wes Wilson, Grushkin, P. 1987, 118. The Art of Rock. New York,
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Image 6c: Artist: Carl Lundgren, Grushkin, P. 1987, 301. The Art of Rock. New York,
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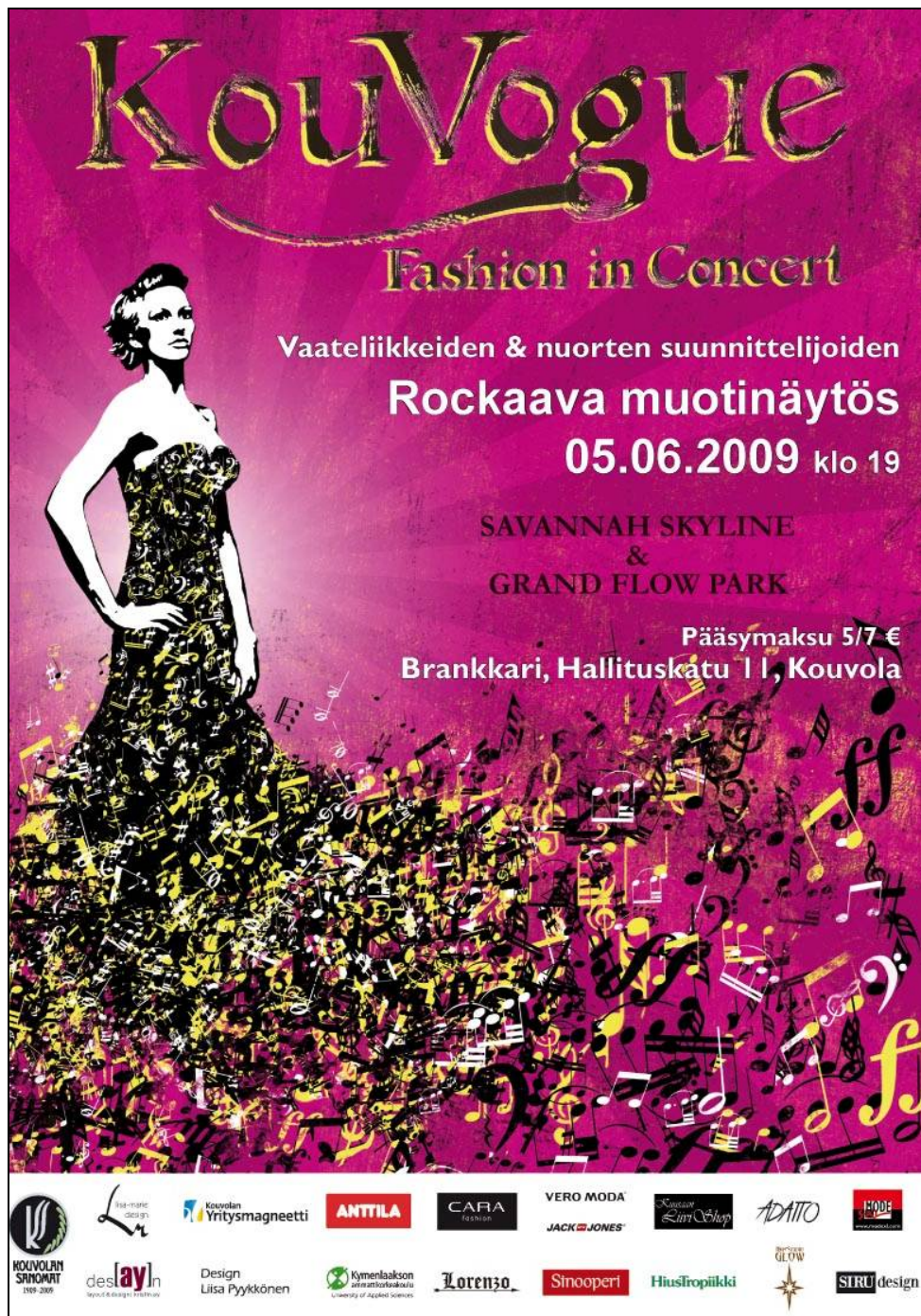
Image 7d: Indie Rock Fest poster, Available:

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Image 8: Logo of the fashion magazine Vogue, Available: <http://www.vogue.co.uk/>

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APPENDIX



Attachment 1: Final poster



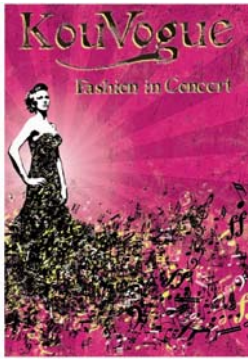
Attachment 2: Final flyer and Newspaper ad for Kouvola Sanomat




Attachment 3: Invitation to the event



Attachment 4: Ticket and free entry ticket



OHJELMA LOCAL STORES -NÄYTÖS Musiikki: Savannah Skyline AUKUJUNTO 1. Siru Design 2. Adatto & Design: Lisa Pyykkönen 3. Mode S.O.S. 4. Kaasun LiveShop 5. Cara Fashion 6. Anttila 7. Vero Moda VALAUKA DIVORCE -tanssiesitys, tanssijat: Marjukka Savolainen & Timo Väistö Mahdollisuus hankkia nuorten suunnittelijoiden asusteita paikalla olevasta myyntipisteestä! YOUNG DESIGNERS -NÄYTÖS Musiikki: Grand Flow Park 1. Jenni Autio 2. Emma Korhonen 3. Elina Leisi 4. Pina Viikari 5. Maja Mäkelä 6. Iina Kautzmeister 7. Kaisa Korppa 8. Lisa-Marie Pyykkönen 9. Sappi Hiltunen	SUUNNITTELU JA ORGANISOINTI Kristin Ay Lisa-Marie Pyykkönen TAPAHTUMA-ASSISTENTTI Riitta Väisänen GRAAFINEN ILME Kristin Ay HALUT Anne Alanko Jenni Autio Riikka Eklund Johanna Haavikainen Anniina Klemetti Jenna Mänttinen Riikka Niemeläinen Anssiina Pöyry Marjukka Savolainen Timo Väistö Maja Viikari TANSSIT Marjukka Savolainen Timo Väistö HUKSET JA MERKIT HiusStudio Glow Huusopliikki ÄÄNI-JA VALOT Huvipaja Oy VIDEOPOITTI Jonne Koskela VIDEOINTI Sanna Hiltunen Niina Kuvattainen VALOKUVAUS Kalle Oja
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YHTEISTYÖKUMPPANIT & KUTOKSET:


Yhteistyökumppanit:
 Huvipaja Oy
 Kuumien Kaupunkien Eriyhteisöt
 Ranskan Laitos

 Kaikki tapahtumassa mukana olleet nuoret suunnittelijat, mallit, tanssijat, bändit, videoryhmä, valokuvaukset, ohjelman ohjelmointi, laulu- ja tanssiryhmä ja kaikki muut ihmiset ja talot, jotka ovat auttaneet meitä mahdollistamaan ensimmäisen KouVogue-juhlien, kiitos!

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Attachment 5: Evenings program



KouVogue
"Fashion in Concert"
Näytä oma: Valokuvat Blogi

KOUVOGUE
 MUOTIA JA LIVE-MUSIIKKIA
 UUDELLA JA MIELENKIINTOISELLA
 TAVALLA YHDISTÄVÄ TAPAHTUMA
 5. KESÄKUUTA 2009 KLO 19 ALKAEN
 BRÄNKKARI, Hallituskatu 11, KOUVOLA

Luvassa on niin muodin ja musiikin kuin myös tanssin täyteinen ilta. Mahdollista on myös hankkia nuorten suunnittelijoiden design-asusteita paikan päällä olevasta myyntipisteestä!

Tule viettämään mukava ilta loistavassa seurassa ja tunnelmassa!

Lisätietoja tapahtumasta ja kyselyt mahdollisuudesta ostaa lippuja etukäteen:
 GSM: 040 776 1985 / Lisa-Marie

TAPAHTUMASUUNNITTELU JA -ORGANISOINTI
 Kristin Ay
 Lisa-Marie Pyykkönen

TAPAHTUMA-ASSISTENTTI
 Riitta Väisänen

GRAAFINEN SUUNNITTELU
 Kristin Ay

BÄNDIT
 Grand Flow Park
 Savannah Skyline

VAATELIKKEET JA -MERKIT
 Adatto
 Anttila
 Cara Fashion

Attachment 6: Screenshot of the event's MySpace website



Attachment 7: Photograph of the poster on the outside wall



Attachment 8: Photographs of the event